

Luca Francesconi

*Ballata*

2002

2020 update  
2020



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The setup and the execution of the electroacoustic part  
of this work requires a Computer Music Designer (Max expert).

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## Work related information

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### Performance details

- Oct. 29, 2002, Bruxelles, Théâtre Royal de la Monnaie

Publisher : Ricordi

### Detailed staff

- soloists: 2 solo baritones [1. Jeune Marin ; 2. 2d invité : voix baroque amplifiée] , 3 solo tenors [1. Timonier ; 2. la Mort ; 3. 1er invité : voix baroque amplifiée] , 2 solo sopranos [1. dramatique : La Vie en la Mort ; 2. Page : soprano léger ou mezzo soprano, voix baroque amplifiée] , solo mezzo-soprano [Lune]
- women's choir à 4 voix , men's choir
- clarinet [sur scène] , accordion [sur scène] , cymbalom [sur scène] , violin [sur scène] , double bass [sur scène] , 2 piccolos, 2 flutes, 2 oboes, English horn (also piccolo), E-flat clarinet, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, 6 percussionists, harp, piano (also celesta), electronic/MIDI keyboard/synthesizer, strings

### Realisation

- Eric Daubresse

### Useful links on Brahms

- [Ballata opera in two acts \(1996-1999\), 2h25mn](#)
- [Luca Francesconi](#)

## Version related information

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Documentation date: Feb. 1, 2020

Version state: valid, validation date : Feb. 12, 2020, update : May 6, 2021, 3:09 p.m.

### Documentalist

Serge Lemouton (Serge.Lemouton@ircam.fr)

You noticed a mistake in this documentation or you were really happy to use it? Send us feedback!

### Realisation

- David Poissonnier (Sound engineer)
- Marco Gasperini (Documentalist)
- Eric Daubresse (Computer Music Designer)
- Serge Lemouton (Computer Music Designer)

Version length: 2 h 25 mn

Default work length: 2 h 25 mn

### Upgrade Motivation

Publisher update.

Runs in Max7 in 32bits mode.

Multichannel version of the sampler patch.

Untested in concert situation.

### Comment

The patch is that used for the creation of the opera at the theatre "La Monnaie", Bruxelles, in 2002.

The library and documentation has been updated for newest versions of Max.

The patch uses Spatv3, which is not 64-bits compliant.

Running the main patch under MAX8 will require to use a more recent ( $\geq 5$ ) version of ircam Spatialisateur.

### Other version(s)

- [Luca Francesconi - Ballata - max6-untested \(May 3, 2011\)](#)
- [Luca Francesconi - Ballata - creation \(May 3, 2011\)](#)

## Electronic equipment list

### Computer Music Equipment

- 1 MacBook Pro - *Apple Laptops* (Apple)
- 1 Mac OS - *OS* (Apple)
- 1 Max 7 - *Max* (Cycling74)  
in 32 bit mode
- 1 Max 8 - *Max* (Cycling74)
- 1 Ircam Spat - *Library* (Ircam)  
version 3
- 2 KX 88 - *MIDI Keyboard* (Yamaha)  
A : to trigger soundfiles and effects. B : to play the sampler.
- 2 MIDI booster - *Booster*

### Audio Equipment

- 37 Microphone - *Microphone*
- 4 HF System - *HF System*
- 4 MPB 600 - *Passive Monitors* (Amadeus)
- 6 MPB 400 - *Passive Monitors* (Amadeus)
- 6 PM 200 - *Stage Monitors* (Amadeus)
- 2 subwoofer - *Subwoofers*
- 2 O2R - *Digital Mixers* (Yamaha)
- 1 01 V - *Digital Mixers* (Yamaha)
- 1 PCM80 - *Effects Processor* (Lexicon)
- 1 PCM 70 - *Effects Processor* (Lexicon)
- 1 Lexicon 300 - *Effects Processor* (Lexicon)

**Files**

<b>File</b>	<b>Type</b>	<b>Author(s)</b>	<b>Comment</b>
<a href="#">Ballata-Sampler2020.dmg</a>	Sound banks	Serge Lemouton	multi channel Software version of the Akai Sampler
<a href="#">ballata-doc.zip</a>	Technical rider	Eric Daubresse	Images, technical rider, various documents
<a href="#">Ballata-recording.zip</a>	Recording(s)	Eric Daubresse	Recording (La Monnaie, 3 november 2002, MP3)
<a href="#">BALLATA_max6.dmg</a>	Patch	Serge Lemouton	Max 7-32 bits

# Instructions

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## Audio setup

**The following instructions refer to the original sound setup used for the first performances of *Ballata*. These instructions are provided as a reference but should not be followed "a la lettre" and must be adapted by the sound engineer to the venue and the technologies available at the time of the new performance.**

The input signals from the orchestra were split between two mixing consoles (O2R n.1 and n.2) linked with a Cascade card (the respective outputs are mixed).

Strings, Alto solo, Harp, Celesta and Actor (Ancient Mariner) were reverberated through a LEXICON 300 whose output is then sent to Output 1-2 (Loudspeakers 1 high and low, 2 high and low; see Figures 2-3).

The female choir is divided in four groups placed in different position in the hall (see Figures 2-3)

Female choir groups 1 and 4 (left side) were reverberated through a PCM 80 and go to Output 3-4.

Female choir groups 2-3 (right side) were reverberated through a PCM 70 and go to Output 5-6.

Each group is also reinforced on the respective loudspeakers in the hall: Choir 1 on loudspeakers 3 low and high, Choir 2 on loudspeakers 4 low and high, Choir 3 on loudspeakers 6 low and high, Choir 4 on loudspeakers 5 low and high.

Together with Choir 3 there is positioned also a trumpet in Bb, while with Choir 4 there are some percussion with microphones (bass drum 1 and 3 and snare-drum 4).

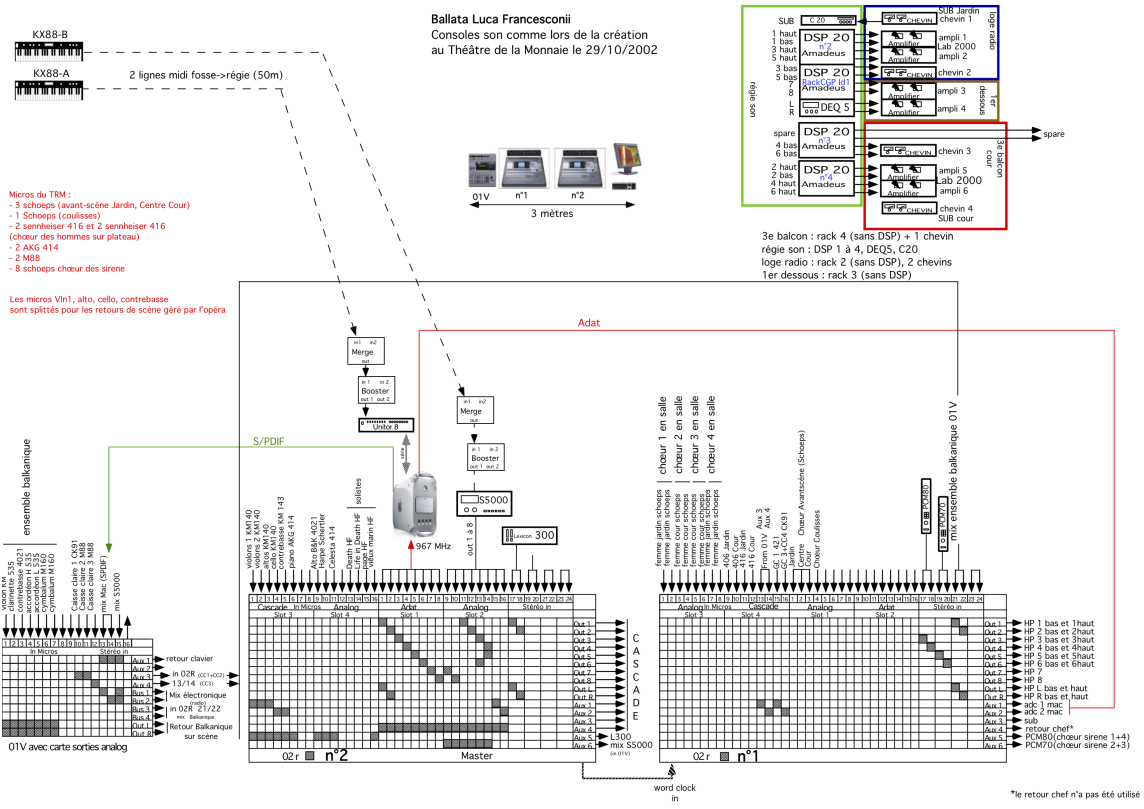
Channels 1-6 of an AKAI S5000 sampler (now replace by a max patch, see below) were diffused in the hall (see Chapter 3) and also sent to 01 V for monitoring purposes.

The "ensemble balkanique" (violin, clarinet, accordion, cymbalum, contrabass, 3 snare-drums) playing on stage is mixed in a separate desk (01-V) and the mix (without snare-drums) is sent to loudspeakers L and R, for sound reinforcement. The snare-drums are instead sent to the Max/MSP patch. The 01-V is even used to provide monitoring signals from S5000 and Max/MSP output to KEYBOARD B player and of the "ensemble balkanique" to on stage monitors.

The male choir (on stage) were reinforced by fixed microphones (3 Schoeps on the proscenium: left, middle and right; 1 Schoeps backstage; 4 Sennheiser on stage).

Strings, Output 7 and 8 of AKAI S5000, Snare-drums 1-3 (on stage), bass drums 1 and 3, snare drum 4 (in the hall) and the female choir were routed to adc 1-2 of Max/MSP to be spatialized. The required signals should be routed there according to the score events (see Chapter 3).

Fig. 1



### Loudspeakers setup

Fig. 2: Upper view of the theatre.

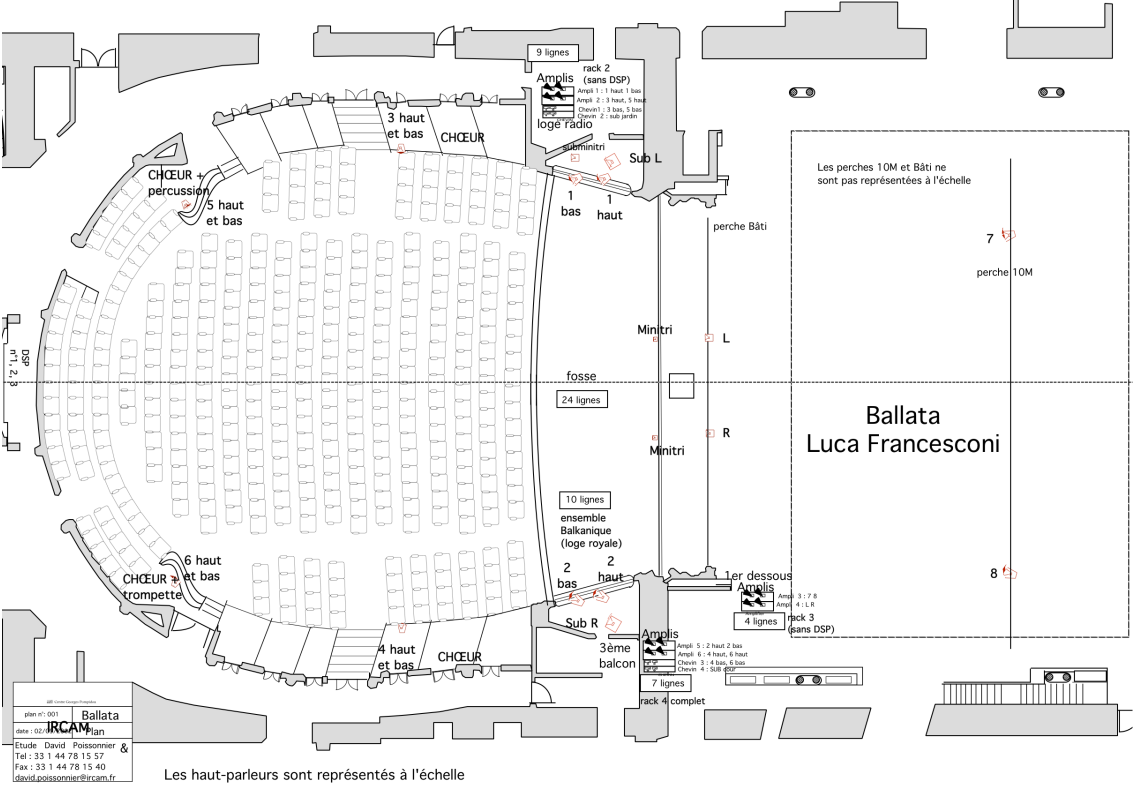


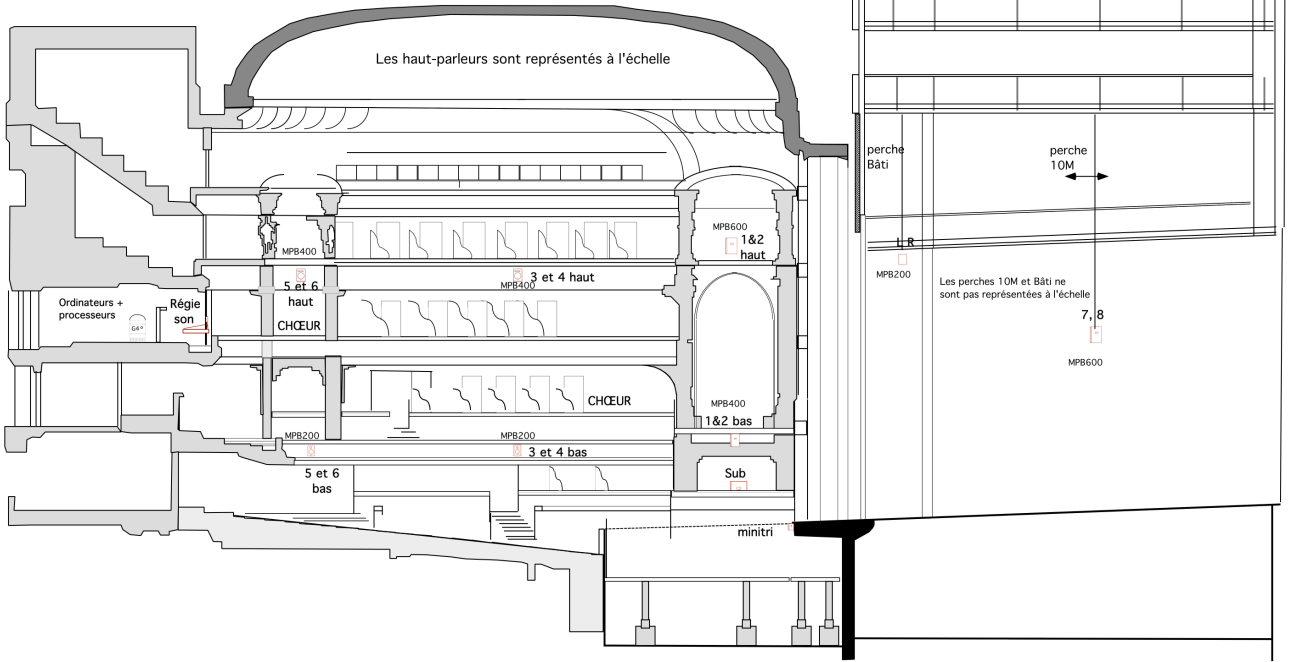
Fig. 3: Lateral section



LA MONNAIE  
BRUSSEL 1:100

Ballata  
Luca Francesconi

Ballata  
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**MIDI keyboards**

Two MIDI keyboards are used: one is directly linked to the Max/MSP patch to trigger both events and samples (KEYBOARD A, 7 octaves needed, from MIDI note 24 to 103) and the other is used to drive a software sampler (KEYBOARD B).

The first keyboard is used to trigger the events (sound files and real time effects) which are described in the *Events list* section (see below) and in two documents "Events-Act-I.pdf" and "Events-Act-II.pdf", in the "Ballata-docs" folder. The "./Concert-patch/sounds" folder contains all the audio files used in the opera (1, 2 or 4 channels AIFF sound files, 16 bit, 44.1 kHz).

Each event cue corresponds to one pitch in a chromatic order, from low to high: whenever a certain note is played the patch jumps to the corresponding cue, if existing, according to the current program. In the first act note keys are used from 36 to 84, while in the second from 24 to 103. This keyboard should also send two program-change messages at the beginning of each act (PGM1 for the first act and PGM2 for the second).

The KEYBOARD B Controls a software sampler programmed in MAX (\_Ballata-sampler-multi.v2\_ using the *sampler~* package). In the folder "./AKAI/Ballata-programs-doc" there are the S5000 display screenshots of the 12 Multis (which should correspond to program change messages from 1 to 12) and text files describing the programs.

The 8 outputs of the sampler are thus routed to loudspeakers (L) in the hall (see O2R n.2 in Fig.1 ):

Outputs (AKAI S5000)	Loudspeakers (L)
1, 2	L7, L8
3, 4	L1, L2
5	L3, L6
6	L4, L5
7, 8	Max/MSP: adc 1-2

Output 7 and 8 are routed to the Max/MSP ADC 1 and 2 to be spatialized (see sampler events in "Events-Act-I.pdf" and "Events-Act-II.pdf").

The parts of the two keyboards are printed separately from the whole score and the event cue numbers are reported for each note of KEYBOARD A, but in the complete score are missing and also the KEYBOARD B part is not complete there.

**Software installation**

On the Macintosh laptop

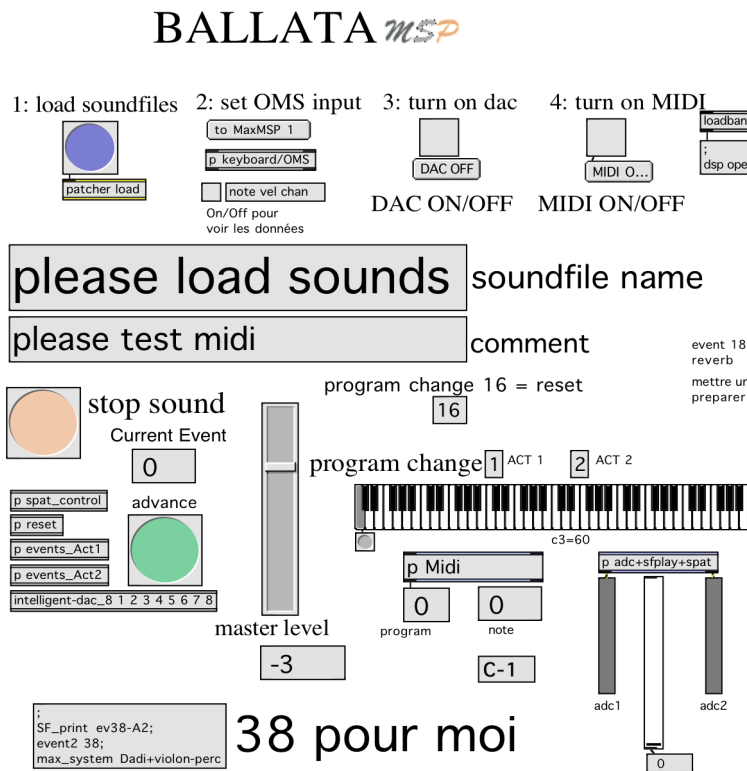
1. copy the disk image called "\_Ballata2013.dmg" on your hard disk drive and mount it;
2. launch Max/MSP (versions 7 in 32bit mode);
3. in the Max/MSP Options menu, click on File Preferences. Then add the folder "./Concert-patch";
4. browse the disk image to "Concert-patch" and launch the file called "Ballata-max6.maxpat".

### Patch presentation

The concert patch is composed of:

- top: initialization steps;
- middle: monitoring interface of events (audio file name and other comments).
- bottom-left: interface for events triggering, level management and main sub-patches. Events are represented by a single increasing number starting from 1 for each act.
- bottom-right: audio and MIDI sub-patchers, MIDI message triggering.

Fig. 4: Main patcher



### DSP description

There are 2 4-tracks and 3 2-tracks sample players (see Figure 5). DSP processing consists in two parallel SOLA harmonizers with feedback (Figures 6-7), used to transpose the choir downward (Act I event 28: one transposition -1200 cent; Act II event 29: two transpositions -1600 and -2400).

Fig. 5: sub-patcher [adc+sfplay+spat]

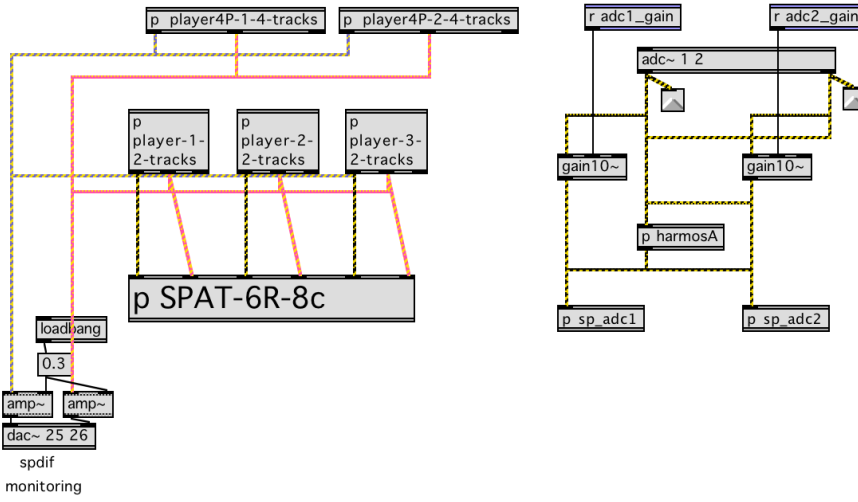


Fig. 6: sub-patcher [harmosA]

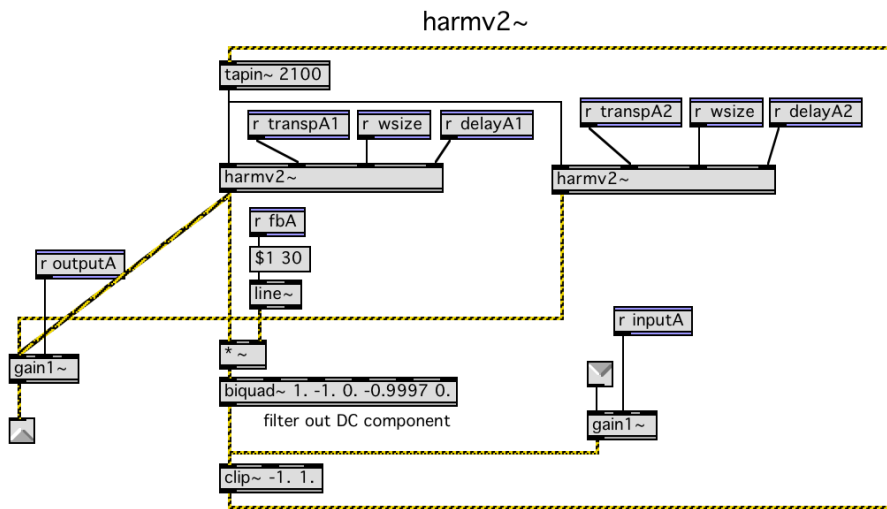
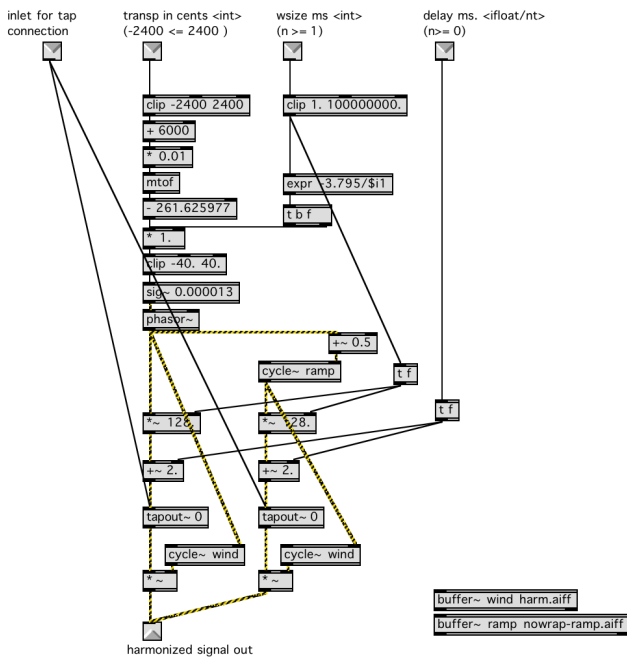


Fig. 7: sub-patcher [harmv2~]



## Initialization routine

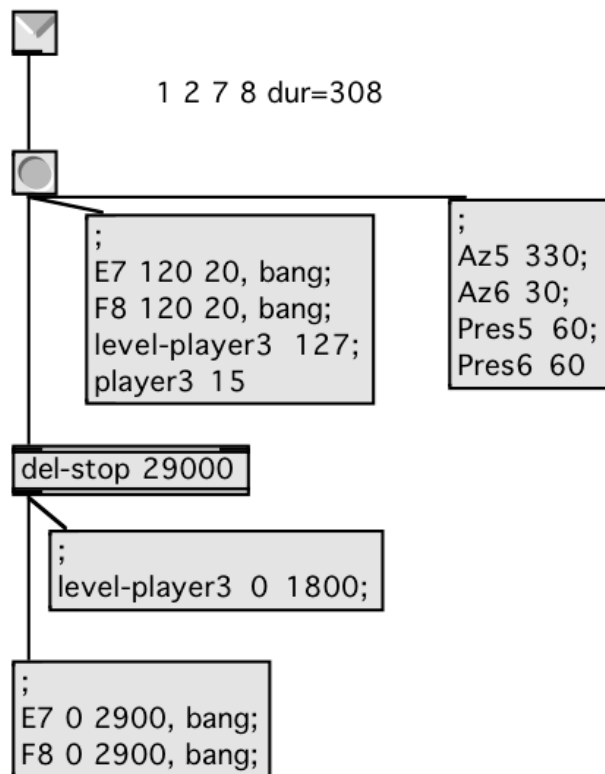
To initialize the patch:

1. click on load soundfiles and wait three seconds;

2. set MIDI input;
3. turn on the DSP by clicking "turn on dac";
4. turn on MIDI.

After initialization the functioning might be tested by sending the program-change message (1 or 2) and then by clicking on the advance button. Current event will report the event number. By using the kslider it is possible to randomly access the event list. Events are defined in the two sub-patches "events\_Act1" and "events\_Act2" as lists of messages (see Fig.8 for an example).

Fig. 8: event 33, act II



## Performance notes

Two inputs (adc 1 and 2) are received from the mixing console, where the signals required for each event should be mixed (see events lists for the different signals to be routed from the console to Max/MSP adc 1 and 2). The main treatment consists on spatialisation (IRCAM SPAT 3.3.2) of samples and live signals. Another treatment is used at the end of the first act (events 28 and 29): two parallel transpositions which affect the signal coming from the choir.

## Events list

The events triggered by KEYBOARD A part are here listed for each act. For each event is indicated the event number, the complete score page number for that event, the sound source reference (sound file name or processed signals), number of tracks of the sound file, output signal routing and motions, MIDI messages (mainly note key numbers), sustain and comments; the events marked with S (sustain) should be played legato (fade-out envelopes on note-off messages to the sample being playback).

Act I

EVENT	page	name of sound	track	MIDI	sustain	spatialisation	O2R	comments
0	36	Sampler PGM1		PGM#1		1 2	1	magic-piano diffusion mf
1	42	ev01-A1 dur=29"9	2	36		scène 1 2 7 8		
2	50	ev02-A1 dur=59"6	2	38		scène->salle		
3	53	ev03-A1 dur=18"3	1	39	sustain	salle->scène		
4	53	ev04-A1 dur=7"	1	40		scène		mélangé à l'orchestre sur 1 2 7 8
5	66	Sampler PGM2		41		1 2 + pas spat mono		EFFECTS MOVIES (non utilisés) + VLA loops diffusion pp
6	72	ev06-ACT1 dur=43"9	1	43		scène->salle		
6bis	73	Sampler PGM3				34/ 5/6		ppnew alone diffusion p
7	75	ev07-A1 dur=15"2	1	45	sustain	1/2 3/4 5/6		
8	76	ev08-A1 dur=8"	1	47		salle->scène		1/2 3/4 5/6 vers 1 2
8bis	85	Sampler PGM4				7 8		CORIM soutien du chœur diffusion mf et retours
8ter	129	Sampler PGM5				1 2		CORIM-attack soutien du chœur diffusion mf et retours
9	150	ev09-A1 dur=10"9	1	48		7 8		
10	151	ev10-A1 dur=10"7	1	50		7 8		
11	152	ev11-A1 dur=1'26"4	2	52		lointain->salle		prendre ADAT lentement envahit la salle
12	154	ev12-A1 dur=16"6	2	53		7 8		singleICE
13	156	ev13-A1 dur=18"7	1	55		salle->scène		
14	173	ev14-A dur=16"1	2	57		scène->salle		
15	174	ev15-A1 dur=40"9	2	59		spirale		s'élargit lentement sur le Chœur (44") puis fade out sur fin (20") ajouter de la réverbération sur les percus
16	180	ev16-A1 dur=28"8	2	60		1 2		
17	183	ev17-A1 dur=15"2	2	62		1 2		
18	184	ev18-A1 dur=47"9	2	64		7/8 vers salle		comme 15 ajouter de la réverbération sur les percus
19	194	ev19-A1 dur=25"	1	65		lointain->salle		en balancier progressif scène-<->salle
20	197	ev20-A1 dur=28"4	1	67		salle->lointain		tourne autour du public puis s'éloigne sur la fin
21	207	ev21-A1 dur=4"1	1	69		7 8		lointain
21bis	208	Sampler PGM5				1 2		CORIM-attack soutien du chœur diffusion mf et retours
22	238	ev22-A1 dur=6"6	1	71		1 2		VIE attack
23	240	ev23-A1 dur=42"2	1	72		salle		VIE2 mouvements lents salle
		Sampler PGM12				3 4 5 6		diffusion p
24	240	ev24-A1 dur=59"6	1	74		scène->salle		Nl en 12 "
25	241	ev25-A1 dur=1'13"7	1	76				GIO mouvements lents salle
26	242	ev26-A1 dur=41"	1	77				IA1 mouvements lents scène->salle avec fade out
27	242	ev27-A1 dur=1'08"7	1	79				CRU mouvements + vite
28	244	ev28-A1 dur=47"2	1	81				mouvements plus vite harmos réverbérés sur Chœurs -1200
29	245	ev29-A1 dur=48"3	1	83				harmos réverbérés sur Chœurs -1600 -2400
30	246	ev30-A1 dur=28"5	1	84				

## Act II

EVENT	page	name of sound	track	MIDI	sustain	spatialisation	O2R	comments
1	247	ev01-A2-hp_7-8-rappel	1	PGM#2 24		7/8 vers salle		1 piste ev1,II-Lerappel mono
		ev01-A2-hp_1-2 et 5-6 dur=3'44"	2 x 2			1 2 5 6		4 pistes
2	249	ev02-A2 dur=10"2	1	25		7 8		SOLE1
3	249	adc percus		26		3 4 5 6		assignées
4	251	adc percus		27		3 4 5 6		Random
5	251	adc percus		28		3 4 5 6		assignées
6	252	adc percus		29		3 4 5 6		Random
7	252	adc percus		30		3 4 5 6		assignées
8	252	adc percus		31		3 4 5 6		Random
9	252	adc percus		32		3 4 5 6		assignées
10	253	adc percus		33		3 4 5 6		Random
11	253	adc percus		34		3 4 5 6		assignées
12	254	ev12-A2 dur=8"2	1	35		7 8		SOLE-2 OK + stop percus
13	254	adc percus		36		3 4 5 6		Random
14	255	adc percus		37		3 4 5 6		assignées
15	260	adc percus		38				stop percus
16	257	adc percus		39		3 4 5 6		Random + delai 16 " = fin du spat
17	260	adc percus		40		3 4 5 6		assignées
17 bis	261	Sampler PGM5		41		1 2		CORIM-attck (check) ou magic piano
18	262	fin spat percus		42				stop percus
19	267	adc percus		43		3 4 5 6		assignées
20	267	adc percus		44		3 4 5 6		Random
21	267	adc percus		45		3 4 5 6		assignées
22	268	ev22-A2-hp_1-2 à 5-6 dur=2'04"1	3 x 2	46		1 2 3 4 5 6		6 pistes granular
23	270	ev23-A2 dur=28"1	1	47		5 6->1 2		salle->scène
24	270	ev24-A2 dur=20"9	2	48		1 2->3 4		revient dans la salle vers 3 4
25	270	ev25-A2 dur=27"1	2	49		3 4 ->1 2 + 7 8		vers le lointain
25bis	271	Sampler PGM6				1 2		VOICI (alto + harpe + sampler vers monitors sirene)
26	272	ev26-A2 dur=14"1	2	50		1 2 7 8		
27	273	ev27-A2 dur=19"5	2	51		3 4		
28	274	ev28-A2 dur=8"2	1	52		5 6->1 2		SOLE-2 passage en 4" salle ->scène
29	274	ev29-A2 dur=10"9	2	53		1 2 7 8		
30	274	ev30-A2 dur=22"6	2	54		3 4 5 6		
31	275	ev31-A2 dur=12"8	2	55		1 2 7 8		
32	278	ev32-A2 dur=24"6	2	56		3 4 5 6		
33	280	ev33-A2 dur=30"8	2	57		1 2 7 8		
34	281	ev34-A2 dur=22"6	2	58		1 2 7 8		ACC53CRESC-P
		Sampler PGM7				1 2		Celeste
35	282	ev35-A2-hp_1-2 et 5-6	2 x 2	59		1 2 5 6		coupe le 34 avec un fade-out vite, et delai sur lstart de 4"



AKAI S5000

F1 **#2 effect-via** MULTI TOOLS F9

Part	Program	Ch	Lvl	Pan	Out	Mute	Solo
F2 1	EFFECT MOVIES	1A	100	MID	7/8	OFF	OFF
F2 2	ULA loop	1A	80	MID	1/2	OFF	OFF
F3 3		3A	100	MID	1/2	OFF	OFF
F4 4		4A	100	MID	1/2	OFF	OFF
F4 5		5A	100	MID	1/2	OFF	OFF
F4 6		6A	100	MID	1/2	OFF	OFF
F5 7		7A	100	MID	1/2	OFF	OFF
F5 8		8A	100	MID	1/2	OFF	OFF
F5 9		9A	100	MID	1/2	OFF	OFF
F6 10		10A	100	MID	1/2	OFF	OFF

F7 TUNE/FX SEND 34% Wave Free PART SELECT F15  
88% CPU Free

F8 CREATE MULTI MULTI PART SELECT F16

AKAI S5000

F1 **#3 ppnewalone** MULTI TOOLS F9

Part	Program	Ch	Lvl	Pan	Out	Mute	Solo
F2 1	ppNew-alone	1A	100	MID	5/6	OFF	OFF
F2 2	ppNew-alone	1A	100	MID	7/8	OFF	OFF
F3 3		3A	100	MID	1/2	OFF	OFF
F4 4		4A	100	MID	1/2	OFF	OFF
F4 5		5A	100	MID	1/2	OFF	OFF
F4 6		6A	100	MID	1/2	OFF	OFF
F5 7		7A	100	MID	1/2	OFF	OFF
F5 8		8A	100	MID	1/2	OFF	OFF
F5 9		9A	100	MID	1/2	OFF	OFF
F6 10		10A	100	MID	1/2	OFF	OFF

F7 TUNE/FX SEND 34% Wave Free PART SELECT F15  
88% CPU Free

F8 CREATE MULTI MULTI PART SELECT F16

AKAI S5000

F1 **#4 CORIM** MULTI TOOLS F9

Part	Program	Ch	Lvl	Pan	Out	Mute	Solo
F2 1	bassIutil	1A	100	MID	1/2	OFF	OFF
F2 2	UIEN TENfad	1A	100	MID	1/2	OFF	OFF
F3 3	BASS0BBuio	1A	83	MID	1/2	OFF	OFF
F3 4	BASS0russo	1A	85	MID	1/2	OFF	OFF
F4 5	TENORfa3	1A	92	MID	1/2	OFF	OFF
F4 6	TENORsol3	1A	92	MID	1/2	OFF	OFF
F5 7	BARITsibF	1A	100	MID	1/2	OFF	OFF
F5 8	BARITnib3	1A	100	MID	1/2	OFF	OFF
F6 9		9A	100	MID	1/2	OFF	OFF
F6 10		10A	100	MID	1/2	OFF	OFF

F7 TUNE/FX SEND 34% Wave Free PART SELECT F15  
88% CPU Free

F8 CREATE MULTI MULTI PART SELECT F16

AKAI S5000

F1 **#5 CORIM attck** MULTI TOOLS F9

Part	Program	Ch	Lvl	Pan	Out	Mute	Solo
F2 1	TENORsol3	1A	85	MID	3/4	OFF	OFF
F2 2	BARITnib3	1A	85	MID	3/4	OFF	OFF
F3 3	BARITsibF 2	1A	100	MID	3/4	OFF	OFF
F3 4	UIEN TENfad 2	1A	86	MID	3/4	OFF	OFF
F4 5	cello pizz	1A	29	MID	3/4	OFF	OFF
F4 6	Rhodes	1A	43	MID	3/4	OFF	OFF
F5 7		7A	100	MID	1/2	OFF	OFF
F5 8		8A	100	MID	1/2	OFF	OFF
F5 9		9A	100	MID	1/2	OFF	OFF
F6 10		10A	100	MID	1/2	OFF	OFF

F7 TUNE/FX SEND 34% Wave Free PART SELECT F15  
88% CPU Free

F8 CREATE MULTI MULTI PART SELECT F16



AKAI S5000

F1 **#5 VOICI** MULTI TOOLS F9

Part	Program	Ch	Lvl	Pan	Out	Mute	Solo
1	VOICI-BANK1	1A	100	MID	3/4	OFF	OFF
2		2A	100	MID	1/2	OFF	OFF
3		3A	100	MID	1/2	OFF	OFF
4		4A	100	MID	1/2	OFF	OFF
5		5A	100	MID	1/2	OFF	OFF
6		6A	100	MID	1/2	OFF	OFF
7		7A	100	MID	1/2	OFF	OFF
8		8A	100	MID	1/2	OFF	OFF
9		9A	100	MID	1/2	OFF	OFF
10		10A	100	MID	1/2	OFF	OFF

F2 F10

F3 F11

F4 F12

F5 F13

F6 F14

F7 TUNE/FX SEND 34% Wave Free PART SELECT F15

F8 CREATE MULTI **MULTI** PART SELECT ▼ F16

AKAI S5000

F1 **#7 celesta** MULTI TOOLS F9

Part	Program	Ch	Lvl	Pan	Out	Mute	Solo
1	CELESTE	1A	80	L50	3/4	OFF	OFF
2		2A	100	MID	1/2	OFF	OFF
3		3A	100	MID	1/2	OFF	OFF
4		4A	100	MID	1/2	OFF	OFF
5		5A	100	MID	1/2	OFF	OFF
6		6A	100	MID	1/2	OFF	OFF
7		7A	100	MID	1/2	OFF	OFF
8		8A	100	MID	1/2	OFF	OFF
9		9A	100	MID	1/2	OFF	OFF
10		10A	100	MID	1/2	OFF	OFF

F2 F10

F3 F11

F4 F12

F5 F13

F6 F14

F7 TUNE/FX SEND 34% Wave Free PART SELECT F15

F8 CREATE MULTI **MULTI** PART SELECT ▼ F16

AKAI S5000

F1 **#8 ppnewcomplexo** MULTI TOOLS F9

Part	Program	Ch	Lvl	Pan	Out	Mute	Solo
1	ppNiew-alone	1A	100	MID	5/6	OFF	OFF
2	Ensemble pp looped	1A	100	MID	5/6	OFF	OFF
3		3A	100	MID	1/2	OFF	OFF
4		4A	100	MID	1/2	OFF	OFF
5		5A	100	MID	1/2	OFF	OFF
6		6A	100	MID	1/2	OFF	OFF
7		7A	100	MID	1/2	OFF	OFF
8		8A	100	MID	1/2	OFF	OFF
9		9A	100	MID	1/2	OFF	OFF
10		10A	100	MID	1/2	OFF	OFF

F2 F10

F3 F11

F4 F12

F5 F13

F6 F14

F7 TUNE/FX SEND 34% Wave Free PART SELECT F15

F8 CREATE MULTI **MULTI** PART SELECT ▼ F16

AKAI S5000

F1 **#9 DADI+respiro** MULTI TOOLS F9

Part	Program	Ch	Lvl	Pan	Out	Mute	Solo
1	Respiro	1A	100	R50	7/8	OFF	OFF
2	DADIRY	1A	100	L50	7/8	OFF	OFF
3		3A	100	MID	1/2	OFF	OFF
4		4A	100	MID	1/2	OFF	OFF
5		5A	100	MID	1/2	OFF	OFF
6		6A	100	MID	1/2	OFF	OFF
7		7A	100	MID	1/2	OFF	OFF
8		8A	100	MID	1/2	OFF	OFF
9		9A	100	MID	1/2	OFF	OFF
10		10A	100	MID	1/2	OFF	OFF

F2 F10

F3 F11

F4 F12

F5 F13

F6 F14

F7 TUNE/FX SEND 34% Wave Free PART SELECT F15

F8 CREATE MULTI **MULTI** PART SELECT ▼ F16



AKAI S5000

F1 **+#10 Etymopasscac** MULTI TOOLS F9

Part	Program	Ch	Lvl	Pan	Out	Mute	Solo
1	banbou-cabass-narac	1A	53	MID	3/4	OFF	OFF
2	digi4s	1A	94	MID	3/4	OFF	OFF
3	didivoice4	1A	87	MID	3/4	OFF	OFF
4	didivla35	1A	44	MID	3/4	OFF	OFF
5	didivla30	1A	83	MID	3/4	OFF	OFF
6	didivla310	1A	60	MID	3/4	OFF	OFF
7	jeteinsur	1A	76	MID	3/4	OFF	OFF
8	Consocut	1A	13	MID	3/4	OFF	OFF
9	Vibrtrconsluis	1A	25	MID	3/4	OFF	OFF
10	trr vari	1A	33	MID	3/4	OFF	OFF

F7 TUNE/FX SEND 34% Wave Free PART SELECT F15  
88% CPU Free

F8 CREATE MULTI MULTI PART SELECT F16

AKAI S5000

F1 **+#10 Etymopasscac** PART TOOLS F9

Part	Program	Ch	Lvl	Pan	Out	Mute	Solo
11	tdutdi	1A	83	MID	3/4	OFF	OFF
12	passaSYNTH	1A	100	MID	3/4	OFF	OFF
13	vla attres3	1A	100	MID	3/4	OFF	OFF
14		14A	100	MID	1/2	OFF	OFF
15		15A	100	MID	1/2	OFF	OFF
16		16A	100	MID	1/2	OFF	OFF
17		1B	100	MID	1/2	OFF	OFF
18		2B	100	MID	1/2	OFF	OFF
19		3B	100	MID	1/2	OFF	OFF
20		4B	100	MID	1/2	OFF	OFF

F7 TUNE/FX SEND 34% Wave Free PART SELECT ▲ F15  
88% CPU Free

F8 EDIT PART MULTI PART SELECT ▼ F16

AKAI S5000

F1 **+#11DADI+ppnew** MULTI TOOLS F9

Part	Program	Ch	Lvl	Pan	Out	Mute	Solo
1	DADiRY	1A	100	L50	7/8	OFF	OFF
2	ppNew-alone 2	1A	100	MID	3/4	OFF	OFF
3		3A	100	MID	1/2	OFF	OFF
4		4A	100	MID	1/2	OFF	OFF
5		5A	100	MID	1/2	OFF	OFF
6		6A	100	MID	1/2	OFF	OFF
7		7A	100	MID	1/2	OFF	OFF
8		8A	100	MID	1/2	OFF	OFF
9		9A	100	MID	1/2	OFF	OFF
10		10A	100	MID	1/2	OFF	OFF

F7 TUNE/FX SEND 34% Wave Free PART SELECT F15  
88% CPU Free

F8 CREATE MULTI MULTI PART SELECT ▼ F16

AKAI S5000

F1 **+#12Corif ACU** MULTI TOOLS F9

Part	Program	Ch	Lvl	Pan	Out	Mute	Solo
1	CorifACU1	1A	97	MID	5/6	OFF	OFF
2	corifACU2	1A	90	MID	5/6	OFF	OFF
3	Clascor	1A	90	MID	5/6	OFF	OFF
4		4A	100	MID	1/2	OFF	OFF
5		5A	100	MID	1/2	OFF	OFF
6		6A	100	MID	1/2	OFF	OFF
7		7A	100	MID	1/2	OFF	OFF
8		8A	100	MID	1/2	OFF	OFF
9		9A	100	MID	1/2	OFF	OFF
10		10A	100	MID	1/2	OFF	OFF

F7 TUNE/FX SEND 34% Wave Free PART SELECT F15  
88% CPU Free

F8 CREATE MULTI MULTI PART SELECT ▼ F16

### Software Sampler (sampler~ version)

The Akai sampler is now replaced by a software version.

Start *ballata-samplor-8ch.v1.maxpat* with max7 or 8.

0	10	Bamboo chimes hit.WAV	60.00	21	120	1	127	0	0	0.00	0.00
1	10	Cabasa hit.WAV	60.00	21	120	1	127	0	0	0.00	0.00
2	10	Maracas skin hit.WAV	60.00	21	120	1	127	0	0	0.00	0.00
3	4	BARITmib3.WAV	60.00	61	64	1	127	0	0	0.00	-3.37
4	5	BARITmib3.WAV	60.00	61	64	1	127	0	0	0.00	-3.37
5	5	BARITsibF.WAV	60.00	60	61	1	127	0	0	0.00	1.17
6	4	BARITsibF.WAV	60.00	57	61	1	127	0	0	0.00	1.17
7	4	bassiMib1.WAV	60.00	21	39	1	127	0	0	0.00	21.00
8	4	bassiFad1.WAV	60.00	40	41	1	127	0	0	0.00	18.00
9	4	bassiLa1.WAV	60.00	42	45	1	127	0	0	0.00	15.00
10	4	bassiDo2.WAV	60.00	46	48	1	127	0	0	0.00	12.00
11	4	bassiMib2.WAV	60.00	49	51	1	127	0	0	0.00	9.00
12	4	bassiFad2.WAV	60.00	52	54	1	127	0	0	0.00	6.00
13	4	bassiLa2.WAV	60.00	55	60	1	127	0	0	0.00	3.00

This max patch uses the `samplor~` object to emulate the hardware sampler.

Soundbanks :

1. MagicPiano
2. effect-vla
3. ppnewalone
4. CORIM
5. CORIM\_atck
6. VOICI
7. celesta
8. ppnewcomplexo
9. DADI+respiro
10. Etymopasscac
11. DADI+ppnew
12. CorifACU;

All these 12 sound banks are described into the "*ballata-multis*" text file, using the following syntax :

```
0, 10 "Bamboo chimes hit.WAV" 60\ . 21 120 1 127 0 0 0\ . 0.;
1, 10 "Cabasa hit.WAV" 60\ . 21 120 1 127 0 0 0\ . 0.;
2, 10 "Maracas skin hit.WAV" 60\ . 21 120 1 127 0 0 0\ . 0.;
3, 4 BARITmib3.WAV 60\ . 61 64 1 127 0 0 0\ . -3.37;
4, 5 BARITmib3.WAV 60\ . 61 64 1 127 0 0 0\ . -3.37;
5, 5 BARITsibF.WAV 60\ . 60 61 1 127 0 0 0\ . 1.17;
6, 4 BARITsibF.WAV 60\ . 57 61 1 127 0 0 0\ . 1.17;
```

7, 4 bassiMib1.WAV 60\ . 21 39 1 127 0 0 0\ . 21.;

8, 4 bassiFad1.WAV 60\ . 40 41 1 127 0 0 0\ . 18.;

9, 4 bassiLa1.WAV 60\ . 42 45 1 127 0 0 0\ . 15.;

10, 4 bassiDo2.WAV 60\ . 46 48 1 127 0 0 0\ . 12.;

11, 4 bassiMib2.WAV 60\ . 49 51 1 127 0 0 0\ . 9.;

12, 4 bassiFad2.WAV 60\ . 52 54 1 127 0 0 0\ . 6.;

13, 4 bassiLa2.WAV 60\ . 55 60 1 127 0 0 0\ . 3.;

14, 4 bassiC3.WAV 60\ . 61 61 1 127 0 0 0\ . 0.;

15, 4 "BassoBBuio ST.WAV" 60\ . 21 45 1 127 0 0 0\ . 20.;

16, 4 "BASSOrusso new STmi2.WAV" 60\ . 21 44 1 127 0 0 0\ . 20.;

17, 7 "Celeste C#2.WAV" 60\ . 21 53 1 127 0 0 0\ . 11.;

18, 7 "CELE MID.WAV" 60\ . 54 69 1 127 0 0 0\ . -1.85;

19, 7 "CELE HI.WAV" 60\ . 70 120 1 127 0 0 0\ . -13.85;

20, 5 "Cello pizz E3 .WAV" 60\ . 21 120 1 127 0 0 0\ . -4\ . -10.5;

21, 12 "ClasCOR Y mib4.WAV" 60\ . 21 63 1 127 0 0 0\ . -3.;

22, 12 "ClasCOR Y fad4.WAV" 60\ . 64 65 1 127 0 0 0\ . -6.;

23, 12 "ClasCOR Y la4.WAV" 60\ . 66 120 1 127 0 0 0\ . -9.;

24, 10 cltoa50.AIFF.WAV 60\ . 21 120 1 127 0 0 0\ . 0.;

25, 12 corifD05.WAV 60\ . 21 85 1 127 0 0 0\ . -24.;

26, 12 corifREb52.WAV 60\ . 86 120 1 127 0 0 0\ . -25.;

27, 12 corifLAB4mare.WAV 60\ . 21 80 1 127 0 0 0\ . -20.;

28, 12 corifFISCHsib4.WAV 60\ . 81 82 1 127 0 0 0\ . -22.;

29, 12 corifSIDOREb5.WAV 60\ . 83 84 1 127 0 0 0\ . -23.;

30, 12 corifREb5.WAV 60\ . 85 120 1 127 0 0 0\ . -25.;

31, 9 DADiry4.WAV 60\ . 21 45 1 127 0 0 0\ . 24.;

32, 11 DADiry4.WAV 60\ . 21 45 1 127 0 0 0\ . 24.;

33, 10 dividvla3didivoice30.AIFF.WAV 60\ . 21 120 1 127 0 0 0\ . 2.;

34, 10 dividvla3didivoice310.AIFF.WAV 60\ . 21 120 1 127 0 0 0\ . 0.;

35, 10 dividvla3didivoice3.5.AIFF.WAV 60\ . 21 120 1 127 0 0 0\ . 0.;

36, 10 didivoice4.WAV 60\ . 21 120 1 127 0 0 0\ . 0.;

37, 10 didig4s.WAV 60\ . 21 120 1 127 0 0 0\ . -7.03;

38, 2 PASSI.WAV 60\ . 53 71 1 127 0 0 0\ . 0.;

39, 2 PORTA.WAV 60\ . 72 79 1 127 0 0 0\ . -16.;

40, 2 "PAGES CUT.WAV" 60\ . 80 88 1 127 0 0 0\ . -24.;

41, 2 "VENTO ULULU.WAV" 60\ . 89 120 1 127 0 0 0\ . -36.;

42, 1 "1 D pp clean looped.WAV" 60\ . 21 45 1 127 0 0 0\ . 22.;

43, 1 "2 G pp looped.WAV" 60\ . 46 57 1 127 0 0 0\ . 5.;

44, 1 "3 C# pp looped.WAV" 60\ . 58 65 1 127 0 0 0\ . -1.;

45, 1 "3 A pp cleanloope.WAV" 60\ . 66 73 1 127 0 0 0\ . -9.;

46, 1 "4 F pp looped.WAV" 60\ . 74 78 1 127 0 0 0\ . -17.;

47, 1 "4 Ab pp looped.WAV" 60\ . 79 83 1 127 0 0 0\ . -20.;

48, 1 "5 Eb pp clean looped.WAV" 60\ . 84 120 1 127 0 0 0\ . -28.;

49, 8 "1 D pp clean looped.WAV" 60\ . 21 45 1 127 0 0 0\ . 22.;

50, 8 "2 G pp looped.WAV" 60\ . 46 57 1 127 0 0 0\ . 5.;

51, 8 "3 C# pp looped.WAV" 60\ . 58 65 1 127 0 0 0\ . -1.;

52, 8 "3 A pp cleanloope.WAV" 60\ . 66 73 1 127 0 0 0\ . -9.;

53, 8 "4 F pp looped.WAV" 60\ . 74 78 1 127 0 0 0\ . -17.;

54, 8 "4 Ab pp looped.WAV" 60\ . 79 83 1 127 0 0 0\ . -20.;

55, 8 "5 Eb pp clean looped.WAV" 60\ . 84 120 1 127 0 0 0\ . -28.;

56, 10 "TR SDII jetee\_in\_SU\_TR.WAV" 60\ . 21 120 1 127 0 0 0\ . 0.;

57, 10 "sampTG mib1.WAV" 60\ . 21 45 1 127 0 0 0\ . 21.;

58, 10 "sampTG la2.c.WAV" 60\ . 46 60 1 127 0 0 0\ . 3.;

59, 10 "samplTG fa3.WAV" 60\ . 61 68 1 127 0 0 0\ . -5.;

60, 10 "sampTG do4.WAV" 60\ . 69 79 1 127 0 0 0\ . -12.;

61, 10 "sampTG b4.WAV" 60\ . 80 90 1 127 0 0 0\ . -23.;

62, 10 "sampTG sib5.WAV" 60\ . 91 120 1 127 0 0 0\ . -34.;

63, 1 "Piano plucked A#00.WAV" 62\ . 21 28 1 127 0 0 0\ . 36\ . -6;

64, 1 "Piano plucked A#0.WAV" 60\ . 29 34 1 127 0 0 0\ . 29\ . -6;

65, 1 "Piano plucked D2.WAV" 60\ . 35 40 1 127 0 0 0\ . 22\ . -6;

66, 1 "Piano plucked G#2.WAV" 60\ . 41 47 1 127 0 0 0\ . 16\ . -6;

67, 1 "Piano plucked D#3.WAV" 60\ . 48 54 1 127 0 0 0\ . 9\ . -6;

68, 1 "Piano plucked A#3.WAV" 60\ . 55 62 1 127 0 0 0\ . 2\ . -6;

69, 1 "Piano plucked F4 .WAV" 60\ . 63 70 1 127 0 0 0\ . -5\ . -6;

70, 1 "Piano plucked B4 .WAV" 60\ . 71 82 1 127 0 0 0\ . -11\ . -6;

71, 1 "Piano plucked G5.WAV" 60\ . 83 120 1 127 0 0 0\ . -19\ . -6;

72, 1 "Piano harmonics A2.WAV" 60\ . 21 72 1 127 0 0 0\ . 3.;

73, 1 "Piano harmonics D#3.WAV" 60\. 73 120 1 127 0 0 0\. -3.;

74, 11 "3 C# pp looped.WAV" 60\. 46 120 1 127 0 0 0\. -1.;

75, 1 "3 C# pp looped.WAV" 60\. 21 120 1 127 0 0 0\. -1.;

76, 3 "3 C# pp looped.WAV" 60\. 21 120 1 127 0 0 0\. -1.;

77, 8 "3 C# pp looped.WAV" 60\. 21 120 1 127 0 0 0\. -1.;

78, 9 RespIN1.WAV 60\. 46 59 1 127 0 0 0\. 10.;

79, 9 RespOUT2.WAV 60\. 60 81 1 127 0 0 0\. -4.;

80, 9 sifflet-1.WAV 60\. 84 88 1 127 0 0 0\. -28.;

81, 9 sifflet2.WAV 60\. 89 91 1 127 0 0 0\. -29.;

82, 5 Rhodes-f-A2.WAV 57\. 21 120 1 127 0 0 0\. 0\. -6.7;

83, 10 tduydi.WAV 60\. 21 120 1 127 0 0 0\. 0.;

84, 4 TENORfa3.WAV 60\. 63 65 1 127 0 0 0\. -5.15;

85, 4 TENORsol3.WAV 60\. 64 75 1 127 0 0 0\. -7.31;

86, 10 "Trrr vari.WAV" 60\. 21 120 1 127 0 0 0\. 0.;

87, 10 VIBRTconsLuiATKS.c.WAV 60\. 21 120 1 127 0 0 0\. 0.;

88, 5 FadiesTenlooped.WAV 60\. 54 120 1 127 0 0 0\. -6.;

89, 1 "vla attres2 44100.WAV" 60\. 21 120 1 127 0 0 0\. 1.93;

90, 10 "vla attres2 44100.WAV" 60\. 21 120 1 127 0 0 0\. 1.93;

91, 2 VLAloop3ascena.WAV 60\. 21 52 1 127 0 0 0\. 9.;

92, 6 VENTICELLOVV.WAV 60\. 21 120 1 127 0 0 0\. -4\. 6.;

93, 6 "CORO 6 LOOP.WAV" 60\. 21 120 1 127 0 0 0\. -9\. 0.;

94, 6 RESPANIVIESO.WAV 60\. 21 57 1 127 0 0 0\. 12\. 6.;

95, 6 "CLYMIB4 -L.WAV" 60\. 21 63 1 127 0 0 0\. -15\. 6.;

96, 6 "CLYFAD4 -L.WAV" 60\. 64 65 1 127 0 0 0\. -18\. 2.;

97, 6 "CLYLA4 -L.WAV" 60\. 66 120 1 127 0 0 0\. -21\. 0.;

98, 6 "CLCMIB3 -L.WAV" 60\. 21 65 1 127 0 0 0\. -3\. 4.;


99, 6 "CLCFAD3 -L.WAV" 60\. 66 68 1 127 0 0 0\. -6\. -7.;

100, 6 "CLCLA3 -L.WAV" 60\. 69 71 1 127 0 0 0\. -9\. -5.;

101, 6 "CLCD04 -L.WAV" 60\. 72 74 1 127 0 0 0\. -12\. -6.;

102, 6 "CLCMIB4 -L.WAV" 60\. 73 75 1 127 0 0 0\. -15\. -6.;

103, 6 "CLCFAD4 -L.WAV" 60\. 76 120 1 127 0 0 0\. -18\. 6.;

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